

# NOBODY CAN TELL THE WHY OF IT

27/05 – 14/08/2011

Preview: Friday 27/05 19:00

Performance on the opening by Labanna Bly, organised in collaboration with Ny Musikk

New works by: Nicholas Byrne, Timothy Furey, Ken Okiishi, Nick Mauss, Josef Strau.

Initiated by Esperanza Rosales

The weather had turned so much worse that the rest of the day was certainly lost. The wind had risen and the storm gathered force; they gave from time to time a thump at the firm windows and dashed even against those protected by the verandah their vicious splotches of rain. Beyond the lawn, beyond the cliff, the great wet brush of the sky dipped deep into the sea. But the lawn, already vivid with the touch of May, showed a violence of watered green; the budding shrubs and trees repeated the note as they tossed their thick masses, and the cold troubled light, filling the pretty saloon, marked the spring afternoon as sufficiently young.

Those seated there in silence could pursue without difficulty — as well as, clearly, without interruption — their respective tasks; a confidence expressed, when the noise of the wind allowed it to be heard, by the sharp scratch of a pen at the table, busy with letters.

The visitors, settled onto a small set of stairs that, with a palm-tree, a screen, a stool, a lamp, a stand, a bowl of flowers and three photographs in silver frames, had been arranged near the light wood-fire as a choice "corner" — the guests turned audibly, though at intervals neither brief nor regular, the leaves of books covered in lemon-coloured paper and not yet despoiled of a certain fresh crispness. The effect of these volumes, for the eye, would have made them, as presumably the newest French novels — and evidently, from the attitude of the readers, "good" — consort happily with the special tone of the room, a consistent air of selection and suppression, one of the finer aesthetic evolutions. If the writer was fond of ancient French furniture and distinctly difficult about it, her inmates could be fond — with whatever critical cocks of charming dark-braided heads over slender sloping shoulders — of modern French authors. Nothing bad passed for half an hour — nothing at least, to be exact, but that each of the companions occasionally and covertly intermitted their pursuits in such a manner as to ascertain the degree of absorption of the other without turning round. What their silence was charged with therefore was not only a sense of the weather, but a sense, so to speak, of its own nature.

Henry James, *The Story of It*, 1902 [Edited version]

Modified by Esperanza Rosales



### About the artists:

Nicholas Byrne (b. 1979, England) lives and works in London. He has partaken in group shows at dépendance gallery, Brussels, Vilma Gold, London and Marc Foxx gallery in Los Angeles. His work has been the focus of solo shows including A Catholic Episode at Vilma Gold, and The Divider at Studio Voltaire, London. He has been in two person shows as well, including one with Michaela Eichwald at Vilma Gold and another with Nora Schultz at dépendance.

Timothy Furey (b. 1981, Ireland) is an artist living in Frankfurt. Furey is a member of the artist group Villa-K, and co-founded as well as edited (2005 – 2008) the publication Karnival. His work has been shown in group exhibitions at Galerie Parisa Kind, Frankfurt, and 1857, Oslo. Furey has spent time on exchange at The Cooper Union School of Art in New York and is currently completing studies at the Städelschule in Frankfurt.

Nick Mauss (b. 1980, Germany) lives and works in New York. His work has been included in numerous group exhibitions including the Künstlerhaus Stuttgart, Kunstverein München, Kunsthalle Zürich, Galerie BaliceHertling, Paris, Galerie Daniel Buchholz, Cologne, and David Zwirner, Barbara Gladstone, Casey Kaplan Gallery, Greene Naftali, Andrea Rosen and MoMA PS1, all in New York. Solo exhibitions of his work have taken place at 303 Gallery, New York, Hiromi Yoshii Gallery, Tokyo and Galerie Neu in Berlin. Disorder, a solo exhibition of his work, is currently on view at the FRAC Champagne-Ardenne, Reims.

Ken Okiishi (b. 1978, United States) lives and works in New York. His work has been presented in group exhibitions at the Künstlerhaus Stuttgart, Gavin Brown's Enterprise, New York, BaliceHertling, Paris. His 2009 film, (Goodbye to) Manhattan made its debut in a solo exhibition at Alex Zachary in New York followed by a Berlin debut at Galerie Neu, Mehringdamm 72.

Josef Strau (b. 1957, Austria ) lives in New York. His writing and texts have appeared in various catalogues and magazines, such as May Revue, Texte zur Kunst and others. His work has been the focus of numerous solo exhibitions at international venues including dépendance, Brussels, House of Gaga, Mexico, Greene Naftali Gallery, New York, Konsthall Malmö, Galerie Daniel Buchholz, Berlin, and Docking Station at the Stedelijk Museum, Amsterdam. In 1990 he founded the legendary exhibition space Friesenwall 120 together with Stephan Dillelmuth in Cologne. Friesenwall 120 was operational until 1994, after which he independently organized Galerie Meerrettich in the Glasspavilion of the Volksbühne, Berlin from 2002 until 2006.

Esperanza Rosales (b. 1980, United States) is a writer from New York living in New York and Brussels. She briefly studied at the Slade School of Art in London before graduating from The Cooper Union School of Art with a BFA in 2003. From 2007-2009, she studied under the direction of Jan Verwoert and received an MFA with a concentration in writing, from the Piet Zwart Institute in Rotterdam.

Since 2009, Rosales has been the Director of dépendance gallery in Brussels where she has organized exhibitions of new work by Josef Strau, Linder, Nicholas Byrne & Nora Schultz, as well as the group exhibition 'Novel.' Her writing has appeared in numerous publications including frieze, Hunter & Cook, and Mousse magazine, as well as 'Rotterdam Dialogues: The Critics, The Curators, The Artists,' a publication by Witte de With, as well as F.R. David's 'With Love' Issue (Amsterdam: De Appel: July 2010.)

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